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JANUARY 1970 40¢



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FOR AND ABOUT PEOPLE IN THE INDUSTRY

JANUARY, 1970

VOLUME 4 NO. 9.

ON THE COVER

Probably no single man in modern motion picture history has been better type cast than Alfred Hitchcock, the British director of murder mysteries. Now under exclusive contract to Universal, Hitchcock has completed his 51st film "Topaz", a spy thriller which promises to keep audiences on the edge of their seats... in proper Hitchcock style.

For a close-up of the famous director see Page 4.

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DISNEY STUDIOS
GOWER GULCH -COLUMBIA
NATIONAL GENERAL PICTURES
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**FACE
TO
FACE
WITH**

ALFRED HITCHCOCK



In spite of his versatile genius as a director, Alfred Hitchcock is trapped by his past. Because of the reputation he has earned on the screen and ten years of suspense television shows, he doesn't dare venture from the mold of shock, violence and intrigue with a new picture. Anything less would bring howls of protest from hard core fans who felt they had been betrayed.

His sometimes sinister countenance so familiar to audiences is capable of wide eyed innocence or rippling laughter which spreads across his ample jowls like a shock wave. He is a humorist as much as he is a director. It simply happens that he likes the macabre side of humor more than the broad forms most generally seen. His subtle wit creeps into his pictures constantly without apparent effort, like his round, expressive face.

In recent years the master has been under exclusive contract to Universal Studios and constructs his films from a posh set of offices on the studios San Fernando Valley lot. A cutting and projection room have been built into the complex, where he spends most of his time in when developing a fresh product. He is rarely seen on the studio streets, preferring to stay out of sight, dining in his suite — avoiding the celebrity plastered walls of the commissary completely.

When Universal purchased "Topaz" Hitchcock was asked to put it on film.

by JOHN RINGO GRAHAM

Since then he has made a point of referring to it as "that best-seller." Even though the original story was not exceptionally well written, Hitchcock found certain points in it that could be developed with his unique style. "Topaz" may have mixed reaction from the public, since it is basically a spy story and not a murder mystery. Because of these limitations the director didn't have as much latitude as he might have liked, but he has pulled off a fascinating piece of cinema that is far superior to the book anyway.

Since this is his 51st film, and 71st year, Hitchcock might think in terms of retirement. Armed with a portfolio of films like "Psycho" "The Birds," "Rear Window," and "North by Northwest," he need make no apologies for his output. There is no indication however, that he plans to quit.

Certainly Hitchcock could have been an actor had he chose to do so, but his talent and inclination pushed him behind the camera instead of in front of it, a fortunate circumstance for his now devoted fans.

His insertion of a cameo appearance of himself in each movie has won the attention of audiences everywhere. It is now a regular game played by devoted fans to watch for a brief glimpse of his august bulk at some unexpected point in each new motion picture. In one of his early works though, Hitchcock was hard pressed to make an appearance. The action took place on a lifeboat and less than six people were seen in the whole picture. He managed to overcome the difficulty by having a picture of himself as a before and after reducing specimen printed in a newspaper one of the actors was reading.

There is probably almost no place in the world he could travel that he wouldn't be recognized immediately by people on the street, so familiar has his face and voice become. Yet, it seems ironical he hasn't been able to shake the suspense syndrome. Other directors make a variety of pictures on every subject in the world without difficulty. But Hitchcock must now stick to the thing he has made so popular, murder, suspense and shock.

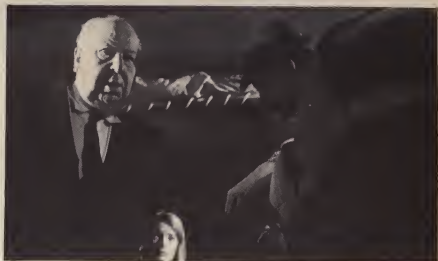
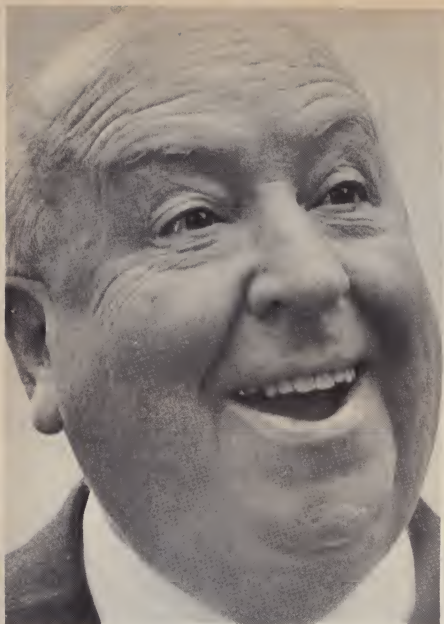
No musicals will roll out of the Hitchcock complex unless a chorus girl is shot in the first reel. Still, the macabre hasn't dulled his sense of humor. Instead it has sharpened it. While others make jokes of easy situations, Hitchcock makes jokes in a subtle way of normally horrible subjects, but does it with such good taste no one can be offended.

He has no time for directors who take



Director Alfred Hitchcock slices a piece of cake in honor of the completion of "TOPAZ" while Jules Stein and Frederick Stafford look on.





SCENES WHILE SHOOTING "TOPAZ"

stage plays out of a box in New York, come to Hollywood and film them in another box, then send them to other black boxes to be screened. This he considers is simply photographing people talking. There is no cinema technique involved. Dialogue carries the entire story. Most of Hitchcock's famous scenes involve things not seen by the audience — only suggested by ingenious camera technique.

Probably the most famous example of this was the eerie shower scene in "Psycho." It is one of the classic scenes of motion picture history. The whole sequence took seven days and 78 setups to capture on film. Anyone who saw it was racked with shock as the butcher knife crashed down again and again on the helpless victim, yet, the knife never touched the body.

Even the selection of black and white, instead of color film was a premeditated choice by the director. He was trying to keep the ample amounts of blood from becoming too obvious and there by disgusting to the audience. While he enjoys shocking audiences, Hitchcock refrains from making a picture too gruesome. Films like "The Wild Bunch" are abhorrent to him since lavish amounts of blood and gore, (probably the most ever used in a single motion picture) were

dashed about the screen with such abandonment it became revolting to many people.

To this day, people discuss the horrible slaughter of Vivian Leigh in the "Psycho" shower, yet they never actually saw a thing. Instead, so many actions and sounds were intimated by the directors technique, imagination took over and the scene was expanded beyond anything the camera could record in the mind's eye of viewers. Hitchcock likes that. Visions of people squirming in their seats watching his films is a source of great pride to him.

In "Topaz" Hitchcock points out some very interesting facts about modern life and pressures. It is the little people in the drama who do the dirty work — and who pay with torture and death, while those at the top, sit at desks and in detached ways push buttons. There are many parallels in our society of this same attitude the director feels. Just as morality has become blurred, so have accepted standards of conduct.

Once, Hitchcock tried without success to hire a certain actress with somewhat blemished reputation for a picture figuring her talent for the part in question far outweighed any moralistic judgements, only to be forced into selecting someone else for the role. In "Topaz," the director deliberately

showed his leading characters to be people without heroic qualities.

One has the impression he delights in showing heroes to be idols with feet of clay — just like the rest of us. That is the way life is, and that is the way Hitchcock presents his characters. Frederick Stafford, one of the French spies runs off with another woman in the picture, and his wife, Dany Robin is found to be the lover of the pictures master traitor, Michel Piccoli. Confusing? Sure. But so is real life and real people. Hitchcock figures in "Topaz" he is simply telling it like it is.

He has general dislike and suspicion of institutions. But he trusts people. It is the institution which makes people evil he thinks, not the other way around. Perhaps that is one reason he is able to poke such fun at the seamy side of life. The shadow area where few normal people dare to venture — except as a voyager in Hitchcock movies. Therein lies the secret of his immense success in all probability. The public likes to be scared to death by violence on a screen. Nobody can do it better than Alfred Hitchcock — so it seems to be a marriage of convenience between him and the audience, one that will probably never end in a divorce court.



PETER YATES BRITISH IMPORT

By Frank Taylor

Of the many new imports from Britain, Peter Yates is probably one of the most successful to arrive in Hollywood. With the advent of his latest feature, "John and Mary," starring Dustin Hoffman and Mia Farrow, Yates will have a secure spot on the slippery ladder of Hollywood success.

His talent seems to lie in a complete control of his medium, and the players who work with him, ample amounts of charm and logic, plus endless innovative ideas he is apt to spring on the set at a moments notice. His bag of tricks is filled not with eye boggling visual camera tricks that tend to leave audiences bewildered, but careful staging and presentation.

Feeling no man is supreme when it comes to something as complex as a feature film, Yates relies on the skill and judgement of others as much as his own. Frank P. Keller, the cutter who won an Oscar for his work on "Bullitt," joined Yates on "John and Mary" and the results are predictable.

We met in the suite of rooms Yates has at the Bel Air Hotel where he was preparing for the opening of his new film. The director has a comfortable rumpled air about him that puts strangers at ease. Beneath his open shirt lurked a deep tan. His hair was casually brushed in the Napoleonic manner, to reduce the width of an intelligent forehead.

Yates was happy to talk about the revolution in Hollywood and the salary crash of many big stars. With great candor he observed, "Speaking from the security of knowing where my next job is coming from," he grinned, "I can only say it is probably for the best." But the crash of names like Elizabeth Taylor and Charlton Heston won't affect young people like Mia Farrow and Dustin Hoffman in Yates opinion.

"They belong to a new generation, and the kind of pictures they make fit them and the current taste in motion pictures.

The big stars are getting old, probably a bit too old for current young audiences. Mia for instance is misunderstood. She upsets people with her statements, but she is honest and innocent. I think if people stopped to examine what she says, they would find her ideas a bit naive, but quite right about in some cases.

"As an actress, she is extremely competent and talented. I feel she is one of the leading four actresses of the world. People muddle her private life with her

professional life. Mia Farrow is another chapter in film making. Like many others, in years to come, her private life will be forgotten and people only remember her performances. Think of the actors who were persecuted for their private lives a few years ago. It is all forgotten now."

Dustin Hoffman also gets plaudits for Yates. "He is the most level headed of all stars. In fact he is the best advertisement for an analyst I have ever seen. He went

to one and if his present attitude is a product of being analyzed, I may try it myself." During the production of "John and Mary," Hoffman was working each night in a play called: "Jimmy Shine." Where most actors would have balked at doing a play and a film at the same time, Hoffman found the experience stimulating."

When Hoffman arrived on the "John and Mary" set, he was faced with a completely new character and needed to fit himself back into the role, at night this process had to be reversed. Critics who have seen both productions feel Hoffman not only made the transition, he did it superbly well. Yates agrees with this opinion. "I don't know of another actor who would have dared try what Dustin did," he says.

To help keep the perspective he was after, Yates departed from normal Hollywood operating procedures and shot "John and Mary" in sequence. Not only did it help to keep the actors working toward the final conclusion, but Yates found he was able to build his film scene by scene in a smooth, logical manner. He was also open for suggestions from the cast and crew. No one was afraid to inject ideas or make suggestions. Because of this atmosphere the picture was improved, Yates feels.


His next picture is set in the jungle so Yates is off to Venezuela to make it. "I chose that country because the jungles are real. They don't look like a backlot Tarzan set. In Venezuela 20 parrots might fly through a scene. Try asking a movie prop man to get you 20 wild parrots - he would go doty."

Yates wanders a bit with his locations, but for a reason. "I chose New York to do "John and Mary" because of certain values I didn't think we would get in Hollywood - or anywhere else. As it turned out, I think you will agree we were right." Even though he has thought about going to Cuba to make a movie, Yates rejects the idea because it isn't practical. "Our Man in Havana" was one of the last pictures made there," the director said, "and Castro himself would come down to the set and watch; that sort of thing would be chilling now."

"But," he continued, "you American's should all talk to the Cubans, they have a very good cigar," he smiled. I waited for Yates to gather himself together so we could walk out to the parking lot together, and in his rush, the director nearly forgot to kiss his attractive wife goodbye. With fast embrace, Britain's young man in a hurry was off to new adventures and another appointment with a journalist.


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NEWS FROM GOWER GULCH



By Bea Colgan

Astronauts l. to r. Gene Hackman (Lloyd), James Franciscus (Stone) and Richard Crenna (Pruett) practice their maneuverability in the space lab in this scene from "Marooned," a Frankovich-Sturges Production starring Gregory Peck, Crenna and David Janssen as Ted Dougherty, Franciscus and Hackman. The film was produced by M.J. Frankovich and directed by John Sturges in Panavision and Technicolor for Columbia Pictures presentation.

With the threat of death near, l. to r. James Franciscus (Stone) and Richard Crenna (Pruett) restrain Gene Hackman (Lloyd) from going berserk in this scene from "Marooned."

In the V.I.P. Gallery in Mission Control, the three wives of the stranded astronauts l. to r. Lee Grant, Nancy Kovack and Mariette Hartley (Celia, Teresa and Betty) await the latest news about their husbands in this scene from "Marooned."

To the readers of Studio Magazine:

As preparation for our previews and gala premiere of "Marooned" on December 12 has taken up so much of my time that I am once again unable to bat out a column, I'll take this space to give you a peek at some of the exciting scenes from Mike Frankovich's space saga. See it at the Egyptian Theatre in Hollywood. Happy New Year!

Bea





Dave Chasen caters a special dinner each year for the patients and residents of the Motion Picture and Television Country House and Hospital. In addition, the noted restaurateur brings top talent along for a performance in the Louis B. Mayer Memorial Theatre on the grounds following the lavish dinner. Shown here at this year's event (L to R) Dave Chasen, songwriters Sammi Fain and Ned Washington, Jimmy Durante, songwriters Ben Oakland and Harold Adamson, and Motion Picture and Television Relief Fund President, George L. Bagnall. Groucho Marx and George Burns, not shown here, also performed.

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COLUMBIA'S "MAROONED"

Continued



While docked in space Gene Hackman (astronaut Lloyd) inspects a portion of the Apollo capsule in this scene from "Marooned."



Gregory Peck (Charles Keith), Chief of Manned Space Flight, and David Janssen (Ted Dougherty-Senior Astronaut) disagree over steps in the plan for rescue of the Apollo capsule.



Gregory Peck (Charles Keith) and Craig Huebing (Wheeler) are deeply concerned over the plight of the stranded astronauts in this scene from "Marooned."

BOTTOM'S UPP

William Upp is a contented man. Celebrating his 35th year and 315th role as an extra at Columbia in the Anthony Quinn-Ann Margret starrer, "R.P.M.," Upp philosophized to producer-director Stanley Kramer:

"I'm not a failure as an actor. I just started at the bottom and liked it there."



UNIVERSAL STUDIOS

JOTS FROM OUR LOT

by Francesca Dorsey



PRIZE WINNING ENTRY - Universal Studios "ALL THE WORLD IS A STAGE" float entered into the Rose Parade as its third year entry, featured all areas of entertainment through the use of large-size puppets, in the 81st annual Tournament of Roses Parade. The five-foot tall mannequins were manipulated by puppeteers as the float moved along the parade route.

Alex Golitzen, Universal's supervising art director, worked with Valley Decorating Company's Everett Fisch.



(L-R): Mrs. Eugene Cernan, wife of the American astronaut, and Mrs. Georgi Beregovaya, wife of the Soviet cosmonaut, watch filming of "Marcus Welby, M.D." with director Dan Petrie. They met Elena Verdugo and Dolores Del Rio, then continued their Universal Studios Tour. The group also included State Department Officials and Security men.

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FREDERICKA MYERS... STARDOM?



by Tom Gray.

Fredricka Myers is a beautiful grey-eyed blonde who in her six months under exclusive contract has never been type-cast.

From the moment she was signed the 20-year-old actress has played character roles. An indication of the diverse parts she portrays was in evidence a few weeks ago when in a five-day period she played a junkie on "Dragnet: 1970", an acid head on "The Name of the Game", a pregnant 27-year-old mother with two children on "Marcus Welby, M.D." and finally a southern belle on "The Virginian".

The studio's reasoning behind Fredricka playing these type of roles is that Universal does not want her to be known as a vacuous blonde beauty who looks lovely, but can't act. And experience has proven that producers in Hollywood never believe a beautiful woman can hold her own in the acting department.

"I'm happy they're handling me in this manner," said Fredricka who made her

motion picture debut in Ross Hunter's production of "Airport" for Universal. "It gives me an opportunity to learn the mechanics and techniques of film acting which is an art in itself."

"TV burns up actresses fast. If I played roles that fit my looks I think I would last about one season, maybe two.

"As it is I can go on forever playing character roles because each week it's a different show and a different part I'm playing normally in heavy makeup and bizarre wardrobe."

Eventually the young actress admits she wants to play glamorous roles, but she's not impatient in the meantime. "I'm having too much fun working with different directors, different actors and the unusual makeup they put on me week after week. I'm only 20 so I have a good seven or eight years left to play pretty young things".

Fredricka recently co-starred opposite Robert Conrad in WORLD PREMIERE: "The D.A.: Murder One" a two-hour film for television which may later be sold as a pilot.

WARNER BROTHERS SEVEN ARTS

BY MYRILE GILROY

GEORG ERIKSSON, Warner Bros.-Seven Arts manager in Sweden, has been promoted to assistant Continental sales manager, it was announced by Norman B. Katz, executive vice-president of Warner Bros.-Seven Arts International. Eriksson will report to the Continental sales manager, James Alexander, and will headquarter in London.

"NOBODY LOVES FLAPPING EAGLE," Jerry Adler production for Warner Bros.-Seven Arts, finished up 12 weeks of New Mexico filming and returned to the Burbank lot for another six weeks of interiors. Milton Feldman, production supervisor, estimates that the company spent close to \$4,000,000 in New Mexico. Picture is budgeted at under \$7,000,000. Carol Reed directs and Anthony Quinn stars in "Nobody Loves Flapping Eagle," with Tony Bill, Claude Akins, Victor Jory and Susana Miranda heading the cast.

VIVECA LINDFORS WAS signed by Producer Philip Saltzman to guest star in "The FBI." Herschel Daugherty is directing the segment, "The Doll Courier." Efreem Zimbalist, Jr., stars in the series, which begins its fifth year in the United States on the ABC TV network. QM Productions films "The FBI" in association with Warner Bros.-Seven Arts.

"THX 1138," a science-fiction drama produced by American Zoetrope for Warner Bros.-Seven Arts, before the cameras in San Francisco, where it will be filmed in its entirety, it was announced by John Calley, executive vice-president in charge of production for Warner Bros.-Seven Arts. Francis Ford Coppola, who heads American Zoetrope, will be the executive producer of "THX 1138," which will be written and directed by George Lucas, a 25-year-old film-maker who won the National Student Film Festival's Grand Prize for a dramatic film when he was attending the University of Southern California. Lucas worked as an assistant to Coppola when the latter directed "Finian's Rainbow" and as a production associate to Coppola on the latter's current Warner Bros.-Seven Arts film, "The Rain People." "THX 1138," of which Lawrence Sturnhahn will be the producer, is the story of a computer-controlled, subterranean world from which four men attempt to escape and reach the natural surface of the earth.

JOSEPH CHACRA has been named general manager for Warner Bros.-Seven Arts in Lebanon and will be in charge of outright sales in the Middle East, it was announced by Norman B. Katz, executive vice-president of Warner Bros.-Seven Arts International. Chacra replaced Antoine Abouzeid, who has resigned.

STANWAY N. W. CHENG, director of the Republic of China Information Center, having just moved the Pacific Coast headquarters from San Francisco to Los Angeles, paid Hollywood his first "courtesy call" with a visit to the Warner Bros.-Seven Arts Studios. Previous to joining his government's service, Mr. Cheng published and edited his own newspaper in Taipei, capital city of Taiwan.

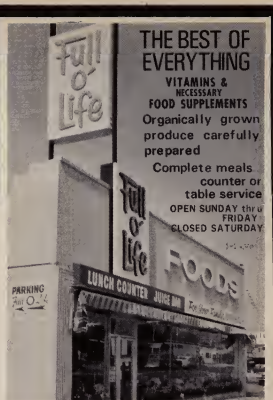
NINETY-TWO-YEAR-OLD NESTORA GUSTORIS, the oldest American Indian in the Santa Fe area, made her motion picture debut in Warner Bros.-Seven Arts' "Nobody Loves Flapping Eagle" — on horseback. The aged woman from the Santa Clara pueblo rides a horse at the head of an Indian procession marching to take over the city in the contemporary Last Great Indian Uprising. Although Mrs. Gustoris admits to 92, her gossipy female neighbors on the reservation report haughtily that "she's near to 100."

"CRESCENDO," a Warner Bros.-Seven Arts motion picture thriller starring James Olson and Stefanie Powers, completed filming in London. Michael Carreras produced and Alan Gibson directed "Crescendo" for Hammer Films.

Anything Accepted On Today's Screen

Hollywood—Sophisticated of today's movie audience, inured to camera gimmickry, was revealed recently at a regular screening of Warner Bros.-Seven Arts' "Bullitt" at a Los Angeles theatre.

Several minutes of the sixth reel were projected upside down with the actors seemingly walking on the ceiling. Eventually the projectionist righted the print but not one member of the capacity audience indicated they thought anything was wrong. They had accepted the unusual scene as probably just another directorial touch.



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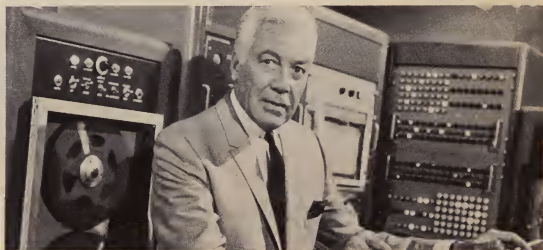
DISNEWS



Walt Disney Productions' latest film, "The Computer Wore Tennis Shoes", to be released in February, is an imaginative "Now" generation comedy that takes a jovial jab at the generation gap and the establishment.



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Disneyland's stately Haunted Mansion provides an elegant residence for 999 ghosts, ghouls and mischievous spirits who are just dying to entertain visitors in the "Magic Kingdom's" newest fun-scare adventure.



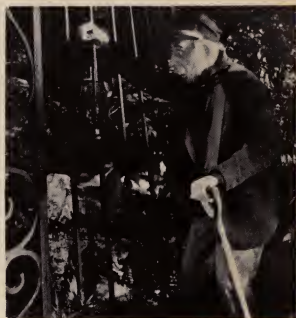
by BARNEY GEOFF

Haunting houses isn't what it used to be. Time was when a ghost with a little ambition could send shivers down the spine of castle occupants with no major complications. Now however, the electronic age has taken over and the once simple and honest profession of haunting has become streamlined, computerized, and smooth as silk.

To increase the fun of Disneyland, the Walt Disney experts have been hard at work creating ectoplasmic ghosts, spirits and restless spooks to inhabit their Haunted Mansion. The project cost \$7 million dollars making it the most expensive haunted house in the world.

In order to frighten the daylights out of paying customers, engineers were asked to invent substitute spooks for the attraction, since normal creatures of this ilk don't like to work during the daytime. A number of problems were encountered when the Disney folk set down to collective bargaining sessions with the ghost union, so it was decided to replace the eerie folk with buttons.

Roughly \$1 million a year was spent in finding ways to haunt the Big White



Mansion but at last everything is ready. Mortals will find themselves transported into the eerie world of semi-living beings who are no different than the rest of us — just trying to make a living. The spirits at the haunted mansion seem to have a tough time holding body and soul together, but who doesn't in these trying times?

There are 999 highly active spirits in residence — and they're looking for number one-thousand among those who are "brave" enough to enter its shadowed halls.

At peak hours, 2,616 mortals can travel through the Haunted Mansion sitting in two-passenger "Doom Buggies", for a glimpse of the ghosts at home in the house.

Through a labyrinth of cobwebbed halls, pitch-black corridors, a creepy attic and misty graveyard, guests can see or "feel" the presence of such mysterious spirits as Madame Leota and the headless guardsman.

In the ancestral Picture Gallery, guests sink into "oblivion" beneath a silently



DUEL PORTRAIT — Ghosts come right through the walls of Disneyland's new "Haunted Mansion" as illusioneer Yale Gracey hangs a prize portrait in preparation for the opening of the new adventure later this summer.

disappearing ceiling which hides a ghoulisn surprise.

Ghosts are discovered in such happy haunting grounds as the Corridor of Haunted Portraits, Endless Hallway, Corridor of Doors and the dreadful Conservatory.

They're dancing to haunting melodies in the stone-cold gloom of the Grand Hall, popping out of dusty trunks in the gabled Attic and cavorting along the marbled paths of the surprising Graveyard of restless spirits.

The Haunted Mansion's skeleton staff is headed by a Ghosts Host, whose mysterious voice accompanies those who journey through the new Disney adventure.

From his first terror-striking whisper to the eerie melody of "Grim Grinning Ghosts", the Haunted Mansion keeps its promise as a "delightfully dreary" adventure for every age.

Other flesh tingling experiences await the brave in the runaway Clock Hall, the spirit-filled Seance Circle with Madame Leota, and finally the hitchhikers Crypt.

Fanciful portraits change before guests eyes to stark, decaying art works, an operatic troubador with hat (and head) in hand sings a ghostly refrain while baying hounds take up the chorus.

Adding to the bedlam are fluttering bats, a phantom organist, ghosts that materialize and disappear at will, marble statues that come to life and nerve-jangling sounds that defy description.

Haunting isn't what it used to be, even at Disneyland, but then what is?

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Carol and Ron of Carol's Interiors shown above seated in just one of the "now" look settings being done throughout the studio invite the public to visit and view their completely "new concept" decor.

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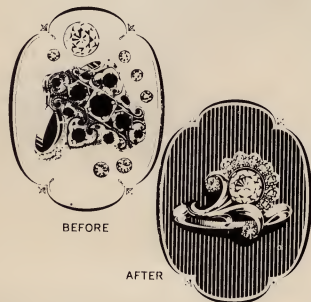
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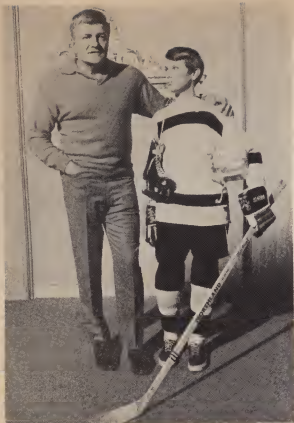
PRIVACY FOR ACTRESS WHILE ON LOCATION.

Motion picture studios find working on location gives them problems — usually expensive problems involving stars who must be protected from spectators and given privacy between takes on the set. While the cast and crew of "Sweet Charity" was working in New York's Central Park, and on the busy streets of Gotham, Universal was faced with the task of finding a portable dressing room for star Shirley MacLaine.

The normal dressing room trailers were required by law to move at certain intervals. Yet, it was necessary for Miss MacLaine to have a place to rest between takes. A smart member of the company came up with the idea of a camper to serve as a temporary dressing room and "presto!" The problem was solved.

A roomy Open Road Monterey was rented from a nearby dealer and the attractive star soon had a dressing room on wheels fit for a motion picture queen. The unit could be moved almost instantly when required, or left in one space as long as it was needed. Moving the luxury camper was simplicity itself with no lost time hooking up a tow truck or trying to park a long trailer.

At night, the camper was moved to a garage with the rest of the Universal motion picture equipment. The idea has become so popular among location bound stars, that Debbie Reynolds and John Wayne have both purchased expensive campers for themselves to be used in off camera time. There is nothing quite like the Open Road when it comes to making movies, just ask Shirley MacLaine.



EYES ON A STAR — Peter Dietrich, right looks up to his sports sponsor, Brian Keith, star of TV's "Family Affair." Brian "adopted" Peter for the Sponsor-A-Boy program of the North Hollywood Youth Hockey Club at Laurel Plaza.

FOURTH SON — Jeff Weitz of North Hollywood Youth Hockey Club, right, gets a warm shoulder from his "adopted" buddy, Fred MacMurray, star of television series "My Three Sons". Fred is Jeff's sponsor in the club's sports program at Laurel Plaza.



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PHIL AHN... FRUSTRATED SUCCESS



AVIDE GARDNER - Ahn likes to putter in the garden of his Northridge estate when he has a few minutes to spare.

By John Ringo Graham

If Phil Ahn is frustrated, he is trying hard not to show it. His palatial home in Northridge is filled with rare antiques and exquisite furniture given him by the government of Korea and other heads of states he has met, and his career is flourishing with more than 300 pictures to his credit, and his famous Moongate restaurant in Panorama City is booming, yet his one ambition in life remains unsatisfied.

The ambition is to play a Korean on the screen. Phil himself is of Korean ancestry, and his father, Chang Ho Ahn is now considered by the people of that nation to have been the literal father of modern Korea. The elder Ahn wrote the words to the current national anthem, and worked all his life for the liberation of his country from Japanese rule.

Dozens of books have been written about Chang Ho's career, and his memory is honored throughout the country once a

year. Yet, in more than 30 years of acting, his son has never been given a Korean role to play. He has been a Chinese, Japanese (dozens of times) and a few other types in between, but never a Korean. He hasn't despaired of achieving his goal, in fact he is now actively working on a project that is certain to bring recognition to him as a Korean.

Ahn hopes to bring one of the famous Pearl Buck novels to the screen whose setting is in Korea. When this happens, it will fulfill a life-long ambition. In the meantime, Ahn is busy with his regular career which makes big demands on his time. Television shows and motion picture work fill his days with challenging assignments, but in his free time, Ahn goes to Veteran's hospitals, and makes tours of the Orient to encourage wounded soldiers who are in military hospitals.

He has traveled thousands of miles on

these quests, and makes his time available to worthy causes. Because of his civic minded attitude, he was elected Honorary Mayor of Panorama City, and has remained in this post for several years. Ahn frequently travels to other Southland communities in his official capacity. During ceremonies in Buena Park for the ground breaking of the new Movie World Cars of the Stars Museum, Ahn joined the mayor, Chamber of Commerce president, Chamber Manager, owner, James Brucker, Sr., and many other officials in welcoming the new attraction to Orange County.

When the subject of his father comes up, Ahn can hold the interest of friends for hours as he recites the exploits and achievements of the famous revolutionary. The elder Ahn didn't use guns to overthrow the illegal Japanese rule, but resorted to education instead. He sensed early in his life that he needed to understand the Western mind and politics in order to help his people.

After getting one of the first passports ever issued by Korea, Ahn and his wife set out for America. Until this time, Korea was known as "the hermit Kingdom." It discouraged foreign travel by it's people and didn't welcome outsiders who wanted to visit the backward nation. After arriving in San Francisco, the Ahn's who had the highest formal and cultural education it was possible to gain in Korea, started to attend American schools.

The pair attended kindergarten first and worked their way up through the grades until Chang Ho Ahn was a fully educated man in all phases of European culture and studies. Armed with this knowledge, he returned to his homeland to work for the freedom of Korea. Traveling about the land, he preached the gospel of Japanese rejection to the masses of Korean's who knew almost nothing of the outside world.

He was alternately feted and hunted by the ruling Japanese prince who ran the affairs of Korea, since his ideas were dangerous to the control of the tiny country by the hated occupation forces of Japan. When the Japanese prince thought he could win Ahn over with kindness and flattery, he did so. Failing in this, he would resort to force, but the wily revolutionary managed to stay a few steps ahead of his tormentors, reappearing in unexpected places to continue his campaign of overthrow by education.

Chang Ho Ahn never lived to see the realization of his lifetime dream, the establishment of the Republic of Korea. He died in 1938 in a Japanese hospital



FAMOUS PATRIOT- Chung Ho Ahn, is revered in Korea in the same way George Washington is honored in America as the Father of his country.



READY FOR WORK- Ahn is on call at a moments notice and may go to any part of the world for a motion picture roll.



MUSIC FAN- Ahn spends his evenings listening to stereo records when he is home.

inside China where he was captured during the fall of Shanghai. The grateful people of Korea, however, have never ceased to honor the man who worked for more than 40 years to free them from the bonds of enforced slavery.

During World War II, Phillip Ahn was cast in dozens of propaganda films that stirred up hate for the Japanese. The roles he played were usually Japanese soldiers who tortured American flyers and soldiers for information. The pictures were so successful at building hate among audiences, he was personally attacked by people who took the movies seriously. Hate mail, threats on his life, and other manifestations of his unpopularity soon convinced Ahn the only way to stop it was to quit being an actor and join the Army — which he did.

He served with distinction throughout the war and returned to his career after the closing of hostilities. He has never stopped working since. Even though he has found it frustrating not to play a Korean, Phillip Ahn is certain to remedy the situation himself with the production of his own film dealing with Korea. As the old saying goes, if you can't get someone else to do a thing — do it yourself. Ahn takes the statement literally.

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Eye On Hollywood

The motion picture "South Pacific" has just been re-released and, while Rossano Brazzi stars in it, in the Ezio Pinza role, it's not his singing voice you hear. But you will be able to hear Rossano sing if he takes on "Svengali," a musical comedy version of George du Maurier's "Trilby," which they want him to do in Las Vegas and possibly on Broadway.

Jason Evers, he starred in "The Young Lawyers" which aired October 28 on ABC's "Movie Of The Week" series, relaxes by going over his stamp collection. Jason has nearly 10,000 old stamps which he values at about twelve bucks. "Anybody can collect valuable stamps," says Jason, "but it takes a dedicated collector to sort the worthless ones."

How movies happen. Producer Harold Cohen made his "Hail, Hero!" after a serious talk with his teen-aged son about the war in Viet Nam.

Claude Akins, who co-stars with Anthony Quinn in "Nobody Loves Flapping Eagle," knows what it is to reach the big time in acting. A veteran character for more than 15 years, Akins just got a raise — from \$15 to \$25 a week spending money — from his business manager who handles the actor's paychecks and decides where the money goes.

Following the first "sneak" preview of the Ben Kadish production "John and Mary" starring Dustin Hoffman and Mia Farrow for 20th Century-Fox, director Peter Yates was scanning through the preview cards and came across one which commented: "I want to see this picture again — with my best girl — in a drive-in!"

The Friars Club of California which has donated more than four and one-quarter million dollars to charity, recently sponsored a scholarship to the winner of a Los Angeles area speech contest in association with the United Crusade. John Factor, president of the Friars Club Charity Foundation and

Continued on Page 25



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Grace Gordino, Hanna-Barbera painter, appeared in performances of Jerome Kilty's "Dear Liar" this October at the Morgan Theatre, Santa Monica.

Miss Gordino will continue in her role of "Mrs. Patrick Campbell" on February 3. Additional bookings are underway.

She stars opposite English character-actor Mel Wixson for the drama based on the letters of George B. Shaw to Mrs. Patrick Campbell. Wixson portrays "Shaw."

The two-hour production, directed by Welder Daniel, is often presented as a concert reading because of the limited cast consisting of Shaw and Mrs. Campbell.

The versatile Miss Gordino is also active as a theatre arts lecturer, speaking on background, Broadway and behind the

scenes activities of the live theatre.

She advises young actors to enter the profession with "their eyes wide open."

She encourages aspiring actors to try out in little theatre before "wasting time and money on dramatic educations and careers."

Her high school friendship with a young actor named Glenn Ford led to a 15-year career as motion picture stand-in for one of Hollywood's most most-publicized and glamorous starlets, Rita Hayworth.

Ford introduced her to Miss Hayworth while the actress was under contract to Columbia studios. Miss Gordino worked at the studio during the days of Harry Cohn when the cantankerous film maker ruled his one-man court in the high chambers of Columbia.

himself an internationally known philanthropist, was on hand to make the presentation for the club. After hearing the 11 finalists in competition and presenting the Friars scholarship to the winner, Factor then declared that all the contestants were so talented — he personally presented each a scholarship to the USC Western Forensics Institute.

When John Huston reported to producer Norman Baer in Rome to begin his starring role in Paramount's "The S.O.B.'s," Huston had just ended an eight-week stint in "Myra Breckinridge." "Working with both Mae West and Raquel Welch," Huston told Baer, "I have documented proof that there really is no generation gap!"

Pamela Rodgers, the new resident kook on "Laugh-In," was named official hostess for the forthcoming Los Angeles Open Golf Tournament — and immediately went to a pet store where she tried to buy a baby golf: "I just wanted to get some background before I took over as queen," she explained to Dan and Dick.

Ralph Nelson has voted himself president of the Candice Bergen fan club ever since he began directing the beautiful blonde in Avco Embassy's "Soldier Blue" in Mexico. He now wants her to star in two more pictures for his own Rainbow Productions. "I had heard she was

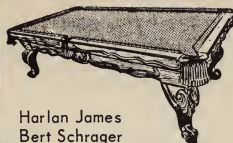
Continued from Page 28



CANCER FIGHTERS — Motion picture star Hugh O'Brian receives warm greeting from Jerome S. Mark, right, former Valley resident and president of Western Institute for Cancer and Leukemia Research located at St. John's Hospital in Santa Monica. Proceeds from benefit will "help produce tomorrow's advances in fulfillment of our goal to eradicate cancer."

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the hollywood scene



BLACK TIE AND LEOPARD — Clint Eastwood, star of "Paint Your Wagon" arrives at Cinerama Dome Theatre in Hollywood with Mrs. Eastwood. She wore stunning full-length leopard coat to event. The Eastwoods reside in Sherman Oaks. otto rothschild photo



CANCER FIGHTERS — Motion picture star Hugh O'Brian receives warm greeting from Jerome S. Mark, right, former Valley resident and president of Western Institute for Cancer and Leukemia Research located at St. John's Hospital in Santa Monica. Proceeds from benefit will "help produce tomorrow's advances in fulfillment of our goal to eradicate cancer."



CELEBRITIES ATTEND — Maria (Mrs. Jerome) Mark, left, past president of Encino Chapter, Women Against Cancer, greets friends and supporters of Western Institute for Cancer and Leukemia Research, Lloyd Bridges, Mrs. Joe Hamilton (Carol Burnett) and Ed Platt. Television stars participated in drawings for prizes which included a two week cruise to Mexico aboard SS Princess Carla.

the Hollywood Scene



HAIL CESAR — Veteran Hollywood actor Cesar Romero escorts philanthropist Sybil Brand to first showing of gold rush themed picture. Receiving "gold" from event was Southern California Choral Music Association, resident company of The Music Center. otto rothschild photo



TRIPLE TREAT — Producer James A. Doolittle enjoys after-theatre chat with the Gabors Ava, Zsa Zsa and Mama Jolie during supper-dance in Grand Ballroom of Beverly Hilton Hotel. Earlier in evening Zsa Zsa opened in "Blithe Spirit" at Huntington Hartford Theatre. irv antler photo

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AN ON HOLLYWOOD

Continued from Page 25

difficult to work with," Nelson reported, "but as far as I'm concerned, she can work in any picture I make." This from the director of "Lilies of the Field" and "Charly" is high praise, indeed.

Always a bridesmaid, never a bride. Marvin Miller, who does narrations for many segments of "The F.B.I." and the promotional trailers for television movies, is kept too busy to get a job acting on any of them.

The giggling sounds coming from down under are Tommy Leonetti's reacting to the news that his "Tommy Leonetti Show" is the top rated TV show in Australia, beating out "Laugh-In" which actually finished third. "Star Trek," in its initial Aussie run, came in second.

Tip to aspiring candidates for California's next gubernatorial election. If you want to see how a governor should dress, catch Dan Dailey in his new TV series "The Governor and J.J." Dan's wardrobe for the show was designed and executed by Ron Postal, director of the National Council of Men's Fashions.

Jean Negulesco, who 20th-Fox boss Darryl Zanuck called in to replace Ronald Neane as director of "Hello-Goodbye," has 14 children by various marriages. His oldest son is 51. His youngest daughter, 10. He told Zanuck: "I like young people."

Stanley Kramer, who shatters tradition with the east of the New York Mets, has another one in connection with his production of "The Secret of Santa Vittoria." For centuries the famed CinZano tri-colored ashtray has been a traditional part of any European and many American bars, but the company has always refrained from any tie-in advertising. However, because the "Secret" in Kramer's comedy is the successful hiding of 1,000,000 bottles of CinZano from the advancing Nazi's, the company happily gave permission for Kramer to imprint 250,000 ashtrays with the picture's logo and distribute them to press and V.I.P.'s throughout the world.

Forrest Tucker had a few days off from filming on Warner Bros. "Chisum," in which he co-stars with John Wayne, at Durango, Mexico, and spent it at his Toluca Lake home. On the way back to

Continued on Page 31



Even in ancient England, a morning bout with the London TIMES is a must.



PICTURE TALK - Columnist Army Archerd interviews "Paint Your Wagon" director Josh Logan and Mrs. Logan before screening of film. Members of Los Angeles Master Chorale, conducted by Dr. Roger Wagner, are heard in film. otto rothschild photo

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Continued

the location, Tucker remembered that English language newspapers are non-existent in Durango and consequently members of the company are news-starved.


So at Los Angeles International Airport, big Tuck bought all the copies of the Los Angeles Times they had at a newsstand he passed and arrived proudly in Durango with 25 copies of that day's edition. He'll always be a hero to his fellow actors.

Jason Evers has always wanted to do a film with Robert Mitchum. He'll come close when he stars in "Two To Go" which Bob's brother John will write and direct.

Marvin Miller, one of the town's most active actors, got his start in radio. Between commercials, announcing chores and acting on radio's last dramatic outpost, "Heartbeat Theatre," Marvin suddenly came to realize he is as busy in radio today as he was in the early days of his career. Do you remember Louella Parsons radio program when she would announce him coast-to-coast with, "And here comes Marvin Miller?"

Rossano Brazzi leased a mansion sight unseen in Beverly Hills via the trans-Atlantic telephone. He and his Lydia, their five poodles, personal maid, valet and chauffeur moved in last week when he resumed filming "The Survivors" TV series. Rossano is just back from Italy where he starred in five one-hour television specials. Brazzi's return was delayed a week by pneumonia, but he's fine now and working harder than ever.

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Few industries have more history crammed into such a few years, as the movies. Recently an old friend and correspondent of *Hollywood Studio Magazine*, Jack Foley died. He left a portfolio of unpublished pictures as a reminder of the days when the movies were young. Perhaps some of our readers can identify the faces, or remember where these photos were taken. If so, we would like to hear from you.

UNIVERSAL'S MEMORY LANE





NATIONAL GENERAL PICTURES

APT TITLE Howard Koch, Jr. is one man who takes the titles of films he works on seriously. As assistant director of "The Baby Maker," a Robert Wise Production for National General, he was at the Samuel Goldwyn Studio in Hollywood doing preproduction work on the film, when he received a telephone call from Cedars of Lebanon Hospital. Koch's wife, Rita, had given birth to their first son, William Joseph, 6 lb., 9 oz.

MAYBE IT WILL BLOW AWAY — During the filming of National General's "The Grasshopper," starring Jacqueline Bisset and Jim Brown, producer-writers Jerry Belson and Garry Marshall received a letter from the Federal Experimental Agency on Entomology. It contained a form request for a listing of the types of insecticides being used on their "project." The youthful producers are still wondering how the government got on to them or how to explain that the title of their film refers to a young girl who leaps from man to man trying to find a meaningful love.

AND KEEP YOUR EYES OPEN — James Stewart, who stars with Henry Fonda and Shirley Jones in National General's forthcoming western comedy, "The Cheyenne Social Club," says the best advice he can offer to embryonic actors, he heard from Sir Lawrence Olivier, "Learn your lines and don't trip over the props."

FOOD FOR THOUGHT Almeria, Spain — Patrick O'Neal, who co-stars with Jim Brown, Lee Van Cleef and Mariana Hill in National General's "El Condor" now in production here, manages to devote time to his New York City restaurants when not working on the action adventure. He's currently collecting unusual menu items mistranslated from Spanish to English for the upcoming opening of the third "O'Neal Brothers" eatery. On the New O'Neal menu rarities will be "Felmish Eggs," "Fine Grass Omelets" and "Laver of," which when ordered will bring to the table, "Eggs Flamenco," "Omelet Fine Herbes" and "Horsemeat Steak"!

GREGG KENDALL from Hawaii

World records have been documented for stuffing people into telephone booths and cars. Records have also been set for the length of time one could sit on a flag pole and how long one can go without sleep... but who ever heard of setting a record for living in a car? No one probably — until the idea became the basis of a promotion by KGMB's D.J., George Kennedy, along with all Toyota dealers and Sanyo Television distributors in Hawaii.

Here's how the promotion was set up: On October 26 at 6 p.m., KGMB's George Kennedy was sealed in a Toyota Land Cruiser from which he would broadcast his daily afternoon show, via remote control. During the period of this confinement, he would travel around the island of Oahu recording the miles driven. Listeners were encouraged to fill out entry blanks with their estimate on how many miles Kennedy would drive during his undetermined length of confinement. Sanyo Television and Home products would be awarded to those coming closest to the total miles driven by Kennedy. More than 9,000 entries were submitted along with an untold number of calls received by KGMB inquiring about Kennedy's health.

The Toyota Cruiser was well equipped with all the comforts of home — from bathroom facilities to a comfortable bed. There was a 9 inch opening around the sides and rear of the Cruiser where Kennedy received food and drink.

The Promotion Department of KGMB arranged for Kennedy to appear at various Waikiki hotels, the world's famous International Market Place and a number of Honolulu and Waikiki nightclubs. They even made an appointment with Kennedy's barber for a haircut and shampoo.

When the promotion ended, Kennedy had travelled 2,740.7 miles and set a world's record of 647 hours and 40 minutes for confinement in an automobile for four weeks.

George Kennedy appears in TV's "Hawaii Five-O."

Editors Note;

Gregg Kendall former Valley resident is now an actor's agent in Honolulu and has promised to keep Studio Magazine informed on Island happenings.



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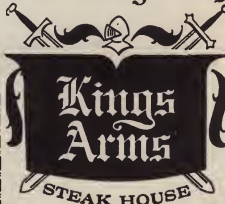
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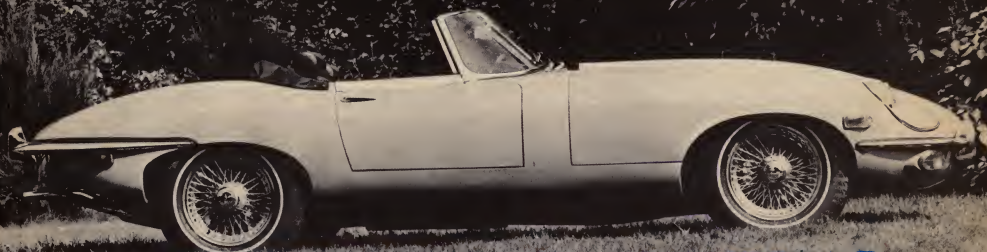


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